

11-11-2012

Student Ensemble: Symphonic Winds

Stephen K. Steele, Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Steele,, Stephen K. Conductor, "Student Ensemble: Symphonic Winds" (2012). *School of Music Programs*. 542.
<https://ir.library.illinoisstate.edu/somp/542>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

*Illinois State University
College of Fine Arts
School of Music*

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

This is the sixty-ninth program of the 2012-2013 season

Center for the Performing Arts
Sunday Afternoon
November 11, 2012
3:00 p.m.

Program

Howard Hanson ***CHORALE AND ALLELUIA*** (1954)
(1896-1981)

Vincent Persichetti ***SYMPHONY FOR BAND*** (1956)
(1915 - 1987)

- I. Adagio - Allegro
- II. Adagio – sostenuto
- III. Allegretto
- IV. Vivace

Intermission

Norman Dello Joio ***VARIANTS ON A MEDIAEVAL TUNE*** (1963)
(1913 - 2008)

- Andante moderato – Tema: “In dulci jubilo”
- Variation I – Allegro deciso
- Variation II - Lento, pesante
- Variation III – Allegro spumante
- Variation IV – Andante
- Variation V – Allegro glorioso

Darius Milhaud ***SUITE FRANCAISE*** (1945)
(1892 - 1974)

- I. Normandie
- II. Bretagne
- III. Ile De France
- IV. Alsace – Lorraine
- V. Provence

Program Notes

Howard Hanson exerted widespread influence as a composer, conductor, and educator. At the age of twenty, he accepted an appointment as Dean of the Conservatory of Fine Arts, College of the Pacific in San Jose, CA. In 1921, he was the first composer to enter the American Academy in Rome, having won its Prix de Rome. Upon his return to the United States in 1924, he became the Director of the Eastman School of Music, a position he held until 1964. In 1944, he received the Pulitzer Prize for his *Symphony No. 4*. Hanson's style is romantic, tonal (although enhanced by euphonious dissonances), with asymmetric rhythms at times, and a preference for the low instrument registers. His sense of humor was demonstrated when, shortly after a famous incident when duck feathers descended in the Eastman Theater during the cannonading in Tchaikovsky's *1812 Overture*, Hanson opened a faculty meeting by declaring: "Gentlemen, there is no truth to the rumor that next week the orchestra will play *The Water Music*!"

Chorale and Alleluia was completed in January, 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

-Program note provided by *Carl Fischer Music*

Philadelphia-born **Vincent Persichetti** established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost

every genre. Dr. Persichetti was from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.”

The four movements (Adagio-allegro, Adagio-sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

-Program notes from San Luis Obispo Wind Orchestra
performance, March 2, 2010

Norman Dello Joio descends from a long line of Italian church organists. He received his musical training from his father, an organist and a coach for the Metropolitan Opera. Dello Joio recalls

growing up surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12. In 1939, he received a scholarship to study at the Juilliard School of Music. Believing that composition suited his interests better than being an organist, Dello Joio studied under Paul Hindemith at Tanglewood and the Yale School of Music. He began his teaching career at Sarah Lawrence College, became a professor of composition at Mannes College (1956-72), and professor of music and dean of the Fine and Applied Arts School of Boston University (1972-9). Hindemith praised the lyrical nature of Dello Joio's music. A prolific composer, Dello Joio has written for chorus, orchestra, and band, along with many works for solo instruments. His accolades include the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* and an Emmy Award for *The Louvre* in 1965.

Variants on a Mediaeval Tune opens with a bold introduction led by a cornet fanfare followed by the theme that forms the basis of these *Variants*. The melody of "In dulci jubilo" is often associated with the Christmas carol *Good Christian Men, Rejoice*, but it has been dated back to the early 16th century and Martin Luther, who probably borrowed it from older non-liturgical music. The first variation (*Allegro deciso*) rushes by with such speed that it is hard to recognize that it is based on notes two through five of the melody. The trumpets announce the peasant style of the next variation (*Lento, pesante*), with the theme being found in the woodwinds and low brass. The rapidly articulated notes of the clarinets hide the theme in the third variation (*Allegro spumante*). This contrasts with the rich, dark quality of the bassoons and bass clarinets in the next variation (*Andante*). An increase in dynamic level gives the brass a turn with the theme until it slowly fades away. The final variation (*Allegro glorioso*) is a spirited proclamation of the theme and conclusion of the work.

Born into a Jewish family in the southern French city of Aix-en-Provence, **Darius Milhaud** was trained at the Paris Conservatoire; originally a violinist, he turned to composition. He enjoyed a close association with the diplomat-poet Paul Claudel, whom he accompanied to Brazil as secretary when Claudel was appointed

Minister at the French delegation in Rio de Janeiro. On his return to Paris in 1918, after two years abroad, Milhaud was for a time in the circle of Jean Cocteau and a member of the diverse group of French composers known as Les Six. Extremely prolific as a composer in many genres, Milhaud spent the years of the Second World War in the United States, where he taught, combining this position with a similar post at the Paris Conservatoire after 1947.

Milhaud wrote the *Suite Francaise*, his first extended work for winds, in 1945 on a commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. *Suite Francaise* was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra. The premiere of the orchestral edition was played by the New York Philharmonic. The composer provided the following notes about the work:

For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France."

-Program Note by composer

Symphonic Winds Personnel

Flute

Casey Sukel, *Huntley*
Miranda DeBretto, *Negaunee, MI*
Meghan Rich, *Oswego*
Kalie Grable, *Machesney Park*
Sara Reis, *Frankfort*
Jamie Kennett, *Geneseo*

Oboe/English Horn

Jenna Blayney, *Geneva*
Linnea Couture, *Palos Heights*
Bridget Gondek, *Naperville*
Samantha Dosek, *Niles*

E-Flat Clarinet

Jennifer Dudlak, *Park Ridge*

Clarinet

Joel Studebaker, *Streamwood*
Jennifer Dudlak, *Park Ridge*
Arturo Montano, *Oswego*
Bileshia Sproling, *Plainfield*
Marissa Poel, *Westmont*
Alexandra Armellino, *Chicago Hts*
Elizabeth Rennwanz, *Cary*
Catherine Wieland, *Bloomington*

Bass Clarinet

Brenda Dratnol, *Carol Stream*

Bassoon

Samantha DeCarlo, *Carol Stream*
Katie Spittler, *Lombard*

Saxophones

Patrick Kelly, *Park Ridge*
Mitch Rogalla, *Geneva*
Zach Hilligoss, *Loda*
Megan Mitchell, *Freeburg*
Will Brocker, *Lemont*
Tyler Rosenblume, *Aurora*

Horn

Scott Whitman, *Loves Park*
Tyler Sutton, *Chillicothe*
Justin Johnson, *Livonia, MI*
Emily Wolski, *Oswego*
Meagan Vasel, *Bloomington*

Trumpet

Joseph Blunk, *Lisle*
Shauna Bracken, *Downers Grove*
Eli Denecke, *Macomb*
Stephanie Beatty, *Brookville*
Mary Cate Hansen, *Monticello*
Philip Carter, *Collinsville*

Trombone

Jeremy Simms, *Northbrook*
Riley Leitch, *Mattoon*
Jordon Harris, *Farmer City*
Jordan Harvey, *Joliet*

Bass Trombone

Grant Unnerstall, *Columbia*

Euphonium

Beth Roche, *Morton*
Sam Stauffer, *Peoria*
Sara Sneyd, *Geneseo*
Morgan McWethy, *Oswego*

Tuba

Stephen Reid, *Hoffman Estates*
Eric Ferguson, *Oak Forest*

String Bass

Laura Bass, *Vernon Hills*

Percussion

TJ Mitchell, *Arlington Heights*
Daniel Bressler, *South Beloit*
Vincent Dinwiddie, *Park Ridge*
Thomas Ford, *River Forest*
Rachel Manago, *Lockport*
Kyle Singer, *Chicago Ridge*

Fall Illinois State University Band Events

Wind Symphony

Thursday, November 15 8:00 p.m.

CPA

Child's Garden of Dreams – David Maslanka

American premiere:

Book of the Dead – Roy Magnuson

Paul Nolen, soprano saxophone

Premiere performance:

Concerto for Saxophone Quartet and Wind Ensemble - David Maslanka

Iridium Saxophone Quartet